

LANDSCAPE ARCHITECTURE AND SCULPTURE

雕塑园林

包头市南海景区景观设计

李险峰 著

中国林业出版社

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走向自然

青年雕塑家李险峰毕业于湖北美术学院雕塑系。因为各种机缘来到北京,进入中国农业大学园林景观设计系工作。在人们看来,这与他的专业似乎不太搭界。但是他却在这个工作岗位上专心致志,广泛学习新的知识,在教学、研究、创作方面获得了同时代许多雕塑人没有达到的优异成绩。这其中,历时三年,他和他的创作团队所完成的内蒙古包头市南海景区景观工程就是一个极有特色的中国当代公共艺术的代表性作品。也属近年来不多见的一个以突出环境审美为特色的综合性景观艺术案例。由此,李险峰也完成了他从一位专业雕塑师向综合性的景观规划与公共艺术设计师的专业转换。

20世纪90年代以来,中国城市雕塑在蓬勃发展的同时,也面临着巨大的质量危机和形态转型的历史性要求。由于城市雕塑艺术体制和政策法规的不健全,许多城市的雕塑设计与建造在艺术家的选择、作品的创作与评审、施工与后期维护管理等方面,存在着许多问题,造成这个行业的进入门槛太低,许多非雕塑专业的人员通过各种关系也进入其中,作品质量滑坡,造型雷同乏味,成为浪费纳税人钱财的城市视觉垃圾。这其中,一个最为严重的问题,是许多城市雕塑与城市的历史、文化、环境没有文脉联系,孤立于城市环境之外,由于,为中国城市的景观形象增添了许多不和谐和负面的影响。

李险峰的人生之处,在于他对这种现象的清醒认识。首先,他建立了自己的扩展的“大雕塑”观念,从德国著名观念艺术家博伊斯的“雕塑社会”的思想出发,李险峰将整个城市的景观规划与具体的园林规划设计视为一个巨大的户外雕塑,把它当作一个整体的雕塑来看。在李险峰看来,雕塑园林,其其实是雕塑我们的生活环境,进而雕塑我们的思想,这是一种尊重自然、尊重环境,通过艺术对于环境的适度介入,改变已经受到破坏的环境状态,使之在一个新的层面上,恢复环境对于人类的养息生态,调谐心灵的功能。李险峰认为,在他的设计中,雕塑是第六要素。他自觉地把传统的,在空间处于主体地位的纪念性雕塑淡化,将其功能转换为在整体景观中的造型要素进行考虑。不是周围的环境为某一主体性雕塑服务,而是雕塑与环境设计共同组成具有功能性、观赏性的视觉景观,从而与徜徉于其中的市民与游客者融为一体,使他们在其中感受到身心的愉悦与精神的拓展。

作为一位传统意义上的艺术家,人们只要求他发挥天才的想象力与创造力,努力创作出独具风格的艺术作品。但是在现代城市景观规划与设计的过程中,处于项目景观设计负责人的位置,要求艺术家在更为广泛的全面要求与协调中,不仅具有敏锐的艺术感受,也要具有理性的清醒判断,以整体性眼光,在项目的技术、审美、沟通方面,都能够克服困难,协调全局。这其中,有一个以往易被疏忽的问题在于,艺术家对单体艺术的尽善尽美的要求,如何与对景区整体的把握进行协调,如果只考虑单体雕塑的审美,而

忽略整体园林空间与雕塑的通盘考虑,那么,将园林规划设计与雕塑设计紧紧地联系在一起,作为一个不可分割的整体设计,就必然流于形式。

李险峰意识到,“在纯艺术中,雕塑家的感性占有很大的分量,而园林设计是以理性为基础,是理性与感性的统一,在这个过程中,存在着功能、技术、艺术三种因素,三者密不可分。这项工程要在不断完善功能定位,满足功能需要的基础上来提高艺术创作的水准。”所以,他在项目设计中,将景区功能放在第一位,在考虑技术与实施的可能性的基础上,将不同的艺术设计构思融入整体景观设计中。有关技术方面的综合设计,要考虑的综合方面包括,景观布局、空间设计,植被、景观造型,铺装材质、驳岸、灯具选型、水系等。这是以往的美术学院雕塑专业所没有涉及的专业领域,李险峰较好地完成了这些方面的设计,体现了现代城市公共艺术与景观设计所需要的综合性的专业素养与学科交叉。

有关公共艺术的界定,在国内还没有一个比较统一的概念。从目前的学术界的讨论来看有“广义”与“狭义”之分,前者将一切公共空间中存在的艺术形式都归之于“公共艺术”,后者则往往将那些对当代人的生存状态进行反思,具有某种批判性的公众诉求的作品,即具有“公共性”的作品视为公共艺术。通常,我们将置入园林的雕塑归属于公共艺术,不过,公共艺术不等于“公共空间中的艺术品”,作为公共艺术的雕塑,不再是美术馆陈列的纯艺术品,因为走出美术馆,每个雕塑都具有了特定的环境。李险峰认为,一方面,雕塑要适应空间环境,并对其场所特质进行艺术的阐述和表达。另一方面,雕塑需要将目光投向环境中的每一个人,体现人们的诉求,吸引人们的积极参与;通过互动来满足人为精神物质的需求,也就是说,雕塑应该对环境,对处于环境中的人们有所贡献。由此,李险峰设计的帆帆与大面积的沙滩,也具有了某种公共艺术的特质,体现了他所理解的城市人们对于理想的追求和对自然的亲近。人们在其中,同样感受到了艺术家所传达的人们应该互相理解与关心的价值理念。

雕塑在园林景观中的地位与作用,是我们需要给予高度关注的问题。从近十年来的中国城市园林设计来看,在许多城市,我们都看到园林设计的强势地位,即在城市园林设计中,由于主导项目设计的专业人员的知识结构 with 专业思维,往往决定了设计的基本取向,或偏重于建筑与广场,或偏重于园林与植被,雕塑往往成为事后才想起的点缀。在北京的一座重要处以雕塑为主体的公园中,就看到了人造的一幕,在其边在安放雕塑,那边园林工人将树木种植在雕塑的前面,将其遮挡,雕塑与园林各唱各调,各吹各号的现象令人哭笑不得。李险峰在南海项目中对此有自己的理解,他没有简单地突出雕塑,但也没有将雕塑置置于园林中,而是根据景观设计的需要,根据可

能的人流走向与游览行为的分析。在园林设计中使用雕塑来表达设计理念。他认为,在微观层面上,雕塑就如同园林中的一本书,具有直接的讲述作用。雕塑也是塑造园林空间的一个手段,雕塑放置于园林之中,不是单纯美化环境、点缀空间,更多的要满足公众的审美需求,在艺术家的思想表达和公众审美之间寻找平衡,公众的参与互动是雕塑家需要认真考虑的问题。

在李险峰的设计中,传统的纯艺术似乎并不十分突出,而相关的景区景观因素如台阶、驳岸、跌水、栈道、风帆等,却成为视觉主体,而在发挥其功能的同时,也形成了景区的基础视觉格调。即使是具有较强艺术特质的林缘休息区的篱窗景墙,也具有让人休息的功能,在休息的同时还可以远眺风景。可以由此看出李险峰在设计中所具有的“以人为本”的人文关怀。

在李险峰的南海景区设计中,如果说有哪一个具体的设计最为优秀,我个人认为,有关包头“11.21”空难纪念广场的设计是近年不多见的优秀设计,体现了艺术家对于历史事件的纪念性内涵的深刻理解。2004年11月21日,从包头飞往上海的东航5210航班,在起飞不久后坠入机场附近的南海公园的湖里,共有54人罹难。这是令人痛心的空难,它使我们常常想起人类生命的短暂,更感到当今时代对于普通人民生命的关怀是多么重要。李险峰的设计出人意料,他没有像大多数纪念性项目那样,在地面上建立起高耸入云的纪念碑。而是设计了一个巨大的“塌陷”的水泥地面,平滑地从离岸地平线向水面倾斜进去,使人们在踏上这片广场时,感受到身体的失衡,体会到灾难到来的猝不及防以及生命的瞬间坠落。湖水与这块巨大的水泥地面日日相浸,渐渐潮落,我们在其中不难品味到自然的永恒与生命的短暂。这个设计可以说是纪念性公共艺术的代表性作品。它将环境景观与雕塑的设计不留痕迹地融为一体,是值得我们认真回味与借鉴的。

20世纪90年代初期,中央美术学院雕塑系曾参与了青岛东海路工程的设计与创作,成功地开拓了雕塑家在城市景观改造与建设过程前期即进入项目策划的先例。而李险峰参与的南海景区工程则更进一步,它是国内近年来不多见的由雕塑艺术家担任一个大型景观项目的总设计的成功案例。李险峰没有特殊的背景与关系,他和他的创作团队,完全是在一个公开的竞标过程中,以自己独特的设计理念获得了甲方的认可,并且在项目的实施过程中给予他充分的信任和很好的配合。我认为,这样的甲方,才是推动21世纪中国城市景观发展的重要因素,希望有更多的艺术家能够遇到这样有水平、有修养、有胸怀的设计师的“伯乐”。南海景区设计是一个很好的实验。优秀的艺术设计师在设计方案阶段,就能将图纸与今后建成的现实很好地对应起来,脑海中有着最后的现实效果,雕塑家能够参与设计的每个过程,使雕塑设计与园林设计具有同步性。在整个设计过程中,始终把握一个原则,雕塑

服从于园林的整体规划,园林为雕塑营造环境氛围,使两者相映成辉。

以上是我对李险峰和内蒙古包头市南海景区的一些看法,以此表达我对他们所创造的具有中国特色的城市公共艺术的敬意。

殷双喜

2008年3月15日

殷双喜 博士,中国雕塑学会学术部主任,中国雕塑中心主任,建设部全国城市雕塑建设指导委员会艺术委员会委员。

-To the Nature

Young artist Xianfeng Li graduated from Dept of Sculpture, Hubei Institute of Fine Arts and worked as a professor in the Dept of Ornamental Horticulture and Landscape Architecture, China Agricultural University. His major may seem to have little relation to landscape architecture; however, he works diligently and acquires new knowledge intensively. He has achieved more achievements in teaching, research and artistic creation than his contemporary artists. Among his achievements, he and his team splendidly accomplished the Nanhai Lake project in Baotou, Inner Mongolia, which is a distinctive representative of contemporary landscape architecture work and also a rare comprehensive work, which highlights the aesthetic appreciation of the environment in recent years. Therefore, Xianfeng Li has transferred from a professional sculptor to a landscape architect. Isn't his case is just like a old Chinese saying describes, "loss may turn out to be a gain".

From 1990s, while China's urban sculpture has been experiencing a flourishing development, it faces great quality crisis and the challenge of historic shift of ideology. Due to the incompleteness of laws, regulations and the mechanism of urban sculpture, there are serious problems in the design and construction, the selection of sculptors, the creation and evaluation, the regulation and maintenance of many urban sculptures. Many non-professionals used their relations to get the government appointment and their participation resulted in leveling down of the artistic quality and being identical and tasteless of urban sculptures, which are definitely a waste of the taxpayer's money and a blemish of the city image. The worst is that many of these urban sculptures are isolated from the city environment and have no cultural ties with the city's history, culture and environment. They are just disagreeable encumbrance of the city's image.

Xianfeng Li's merit is that he is fully aware of these existing problems. First of all, he established his concept of "Megascopic Sculpture". Based on the German famous artist Beuys' concept "Sculpt society", Li views city planning and landscape architecture as an integrated giant outdoor sculpture. In Li's view, landscape architecture "Sculpts" our living environment and "Sculpts" our mind. Li's idea shows respect to the nature and to the environment. Through mild modification, the damaged environment recovers its refreshing and harmonious nature, thus, regains its comforting and soothing effects on human beings. Li believes that sculpture is the sixth element in his design. He consciously lightens the predominant position of the memorial sculpture and puts it at an equal position with other elements to integrate them as a functional and scenic integrated landscape. Therefore, the citizens and visitors can enjoy the beautiful scene and experience the freeness of mind.

An artist, in traditional sense, is simply expected to exert his imagination and creativity to create stylish works. However, in the process of planning and designing modern urban landscapes, the artist, as the chief designer, is

required to take the overall situation into consideration and coordinate different factors. The artist should not only have a sensitive artistic perception, but also a reasonable judgment of the design in order to be able to overcome all the obstacles in technique, aesthetic taste and communication. An often easily neglected issue is the balancing of the single artistic work and the overall design of the landscape. If the artist just considers the aesthetic value of a single sculpture and neglects the harmony between the sculpture and the landscape, the integrated design will be out of the question.

Li realizes that in fine arts, the intuition of the sculptor is the predominant factor in creation. However, in landscape architecture design, rationality is the basis of creation. It is a process of harmonizing rationality and intuition in which the three basic elements: function, technique and aesthetic value are inseparable. The Nanhai Lake project is a continuous endeavor to perfect the functions and elevate the standard of artistic creation. Therefore, in this project, Li puts the recreational function as the first consideration and integrates his artistic concepts with the overall design of the landscape on the basis of the feasibility of techniques and construction. Of the aspects concerning techniques, following factors need to be considered: the overall layout, the spatial layout, plants, landscape sculpt, the texture and veins of the paving materials, the lighting effects, the water system and so on. All these elements are beyond the sculpture curriculum, but Li successfully finished the overall design and showed his professional and interdisciplinary qualities in modern public art and landscape architecture.

There hasn't been a widely accepted definition of public art in China yet, but there is a discussion of its "Broad Sense" and "Narrow Sense" in academe. In its broad sense, public art includes all the artistic works displayed in public places. In its narrow sense, public art refers to those artistic works which are reflections of the living state of human beings or critiques of the public concerning some negative factors in a society. Generally, sculptures in landscape belong to the confines of public art. However, public art is not equal to the artistic work in public places. Sculptures as a kind of public art is not a mere artistic work displayed in a museum, they are beyond the museum's boundary and have a particular setting. In Li's eyes, on the one hand, sculpture needs to adapt to its surroundings and be an artistic expression of the surroundings. On the other hand, sculpture ought to be an expressive medium of people's emotions and an inspiration for people to make spiritual communications with the landscape. The Sails and the Sand Beach that Li designed shows the nature of public art in its narrow sense. The two designs express his idea that people living in the big cities have an ideal to run after their dreams and to return to the nature. Walking in the Nanhai Lake Park, people can also sense that the artist is trying to convey his value of mutual care and understanding.

The value and function of sculpture in landscape architecture is an issue we should concern very much. In the development of landscape architecture in the past decade, sculpture is neglected in most landscape architecture designs. Because of the architect's knowledge structure and professional training, they have a tendency to give special emphasis to the building, the plaza or the gardening, and sculptures are usually added to the landscape after the completion as an ornament. In a famous park in which sculptures are the major element in Beijing, we have seen some workers installing a sculpture while some gardeners were planting trees around it and blocked the sculpture. It's a ridiculous sight that the design of landscape architecture and sculpture is separated and disharmonized. To solve this problem, Li does not simply give prominence to sculpture or carelessly located the sculpture in the landscape. Based on the analysis of the trend of the stream of people and visitors' sightseeing habits, he employs sculpture to express his design concept. Li believes that, from a microcosmic view, sculpture in the landscape is like a book which is a direct expression of the artist's idea. Sculpture in the landscape is not an ornament but a method to shape the gardening space. An artist has to find a balance between the expression of his idea and satisfaction of the aesthetic appreciation of the public, and consider the participation of the public.

In Li's work, the traditional pure art does not take up a prominent position. On the contrary, the steps, the water fall, the wooden plank road, and the sails etc. become the main visual focus, set the artistic style of the landscape and fulfill their functions as well. Even the hollowed window scenic wall in the resting area, which has an impressive artistic characteristic, has the recreational function and makes it possible for the visitors to enjoy a view of the landscape from distance. We can see that Li reflected through which his an-oriented humanistic care of people in his design.

I think the most outstanding design in the Nanhai Lake Park is the Memorial Square of the "11 · 21" Air Crash in Baotou. This is also an excellent design in recent years which shows the artist's deep understanding about the memorial nature of this park. In Nov. 21st, 2004, Flight 5210 of China Eastern Airlines bound for Shanghai crashed shortly after its takeoff and the wreckage of the plane is scattered into the nearby Nanhai Lake. Fifty four died in this disaster. It is a painful memory which always reminds us of the short span of life and the importance of treasuring people's lives. Li's design is out of people's expectation. He did not design a lofty monument like most other memorial projects did. Instead, he designed a gigantic concrete falling ground which smoothly slanted from the horizon to the water. When people stepped on this ground, they can experience the losing of their body balance and sense the suddenness of the disaster and the falling of human lives in an instant. With the dateless rise and fall of the tides, the water laps gently

on the ground. From this view, we can sense the eternity of nature and the impermanency of life. This design is a representative work of memorial public art in recent years and deserves of pondering and is worth of learning for it ingeniously integrated the landscape and the sculpture.

At the beginning of 1990s, the Sculpture Department of Central Institute of Fine Arts has participated in the designing of East Sea Road project in Qingdao and has successfully set a precedent that the sculptors were involved at the beginning of the design and construction of urban landscape. The Nanhai Lake project that Xianfeng Li designed goes still further for it is a successful landscape architecture project which is designed by a sculptor. Without any personal connections, Li and his team won the bidding and were approved and trusted by the investor because they have a unique design concept. I believe that an open-minded and cultured investor is a key factor which contributes to the development of China's landscape architecture in the 21st century and hope that more artists could meet this kind of well-refined, magnanimous "Bole", namely a connoisseur in art. The Nanhai Lake project is a meaningful experiment. An excellent designer can foresee the final results once he finished drawing the blueprint. The participation of sculptors in the process of the landscape architecture designing makes sure the sculpture and the landscape will be in perfect harmony. There is one principle in the process of landscape architecture designing: sculptures should fit in the overall layout of the landscape and the landscape should create artistic atmosphere for the sculptures.

In conclusion, this is my opinions about artist Xianfeng Li and the Nanhai Lake Project. This preface is my thanks to them for their contribution to the urban public with Chinese characteristics.

Shuangxi Yin

March 15th, 2008

Shuangxi Yin, PhD, head of the Academic Research Department of Chinese Sculpture Institute, head of China Sculpture Research Center, member of the National Consultant Committee of Urban Sculpture Construction of the Construction Ministry.

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一、访谈

Interview

在我们的设计中，雕塑是第六要素。
In our design, sculpture is the 6th element.

园林设计象雕塑一样，是一件遗憾的艺术



“改造南海刻不容缓”

启动南海景区的建设有两大原因。第一，随着国家西部大开发的一系列政策引导，包头市的城市基础设施不断完善，经济也在加速发展，迎来了前所未有的发展时期。南海公园地处东河区南端，紧临城区，地势低洼，环境状况堪忧，污水、垃圾大量占据公园的有限空间，因此进行环境改造修复的工程刻不容缓。第二，“11·21”空难的发生使得南海公园被迫关闭，而南海湖在包头人民心中的位置非常重要，他们不能长期没有南海公园，包头人民呼唤南海景区的重建。

第一次去南海是在2005年4月。当汽车穿过铁路桥，经过城市环岛，折进一个小巷，我眼前的景致突变，出现了一个宽阔的水面，视野十分开阔。四月的包头，大地还没有从冬天苏醒，湖面上却波光粼粼，充满了生机。没有想到内蒙还有这么一座城市，给我的感觉很棒。即使在南方多水的城市也很难得看到这么大的水面。听通行的赵主任介绍，南海水面面积为320公顷，是黄河改道留下的。这里离黄河仅有1公里之遙。

但是，当我们驱车环湖考察时，道路崎岖不平，驳岸被湖水冲蚀得遍体鳞伤，湖岸上到处是垃圾，特别是南岸堆积如山的建筑垃圾，与旁边一直连到黄河的大面积野生芦苇湿地很不协调。湖的西岸以前是大片臭水坑，气味刺鼻，这么好的地方，却蒙灰掩埋，没有被保护好，真是可惜。那一刻我意识到改造南海刻不容缓！

2005年初，东河区启动了南海景区的建设项目，4月开始进行方案的招投标，7月开始投入建设，2007年8月2日正式重新向包头人民开放。整个工程历时两年多。

“园林规划设计应该是一个巨大的户外雕塑”

我到中国农业大学的时候有一个愿望，那就是将我所知道的雕塑艺术与园林有机的结合在一起。虽然我一直以来从事纯雕塑艺术的创作，但我觉得园林应该是一个巨大的户外雕塑，我把它当成一个整体的雕塑看待。因此从这个角度进行设计对我来说并不陌生。植物、工程等领域我相对生疏些，但我可以请教相关专家。

我们是经过专家的评审，通过竞标拿下这个工程的。我想，信任是通过一遍一遍汇报、认真调整、细化方案而逐步建立的。通过不断的接触，甲方对我们有了信心，我们对甲方也同样充满信心，这促使我们竭尽全力地完成这件事情。通过这件事，说明我们面对的甲方是求真务实、具有很高艺术素养的领导，这对我们来讲是很幸运的。

“最大的困难来自于我对景区设计尽善尽美的追求”

这一项目从设计到完成花了两年多的时间，两年中，经历了不少风风雨雨，也遇到过很多困难，其中有技术层面的、也有审美层面的，还有与甲方沟通层面上的。我想，最大的困难来自于我对景区设计尽善尽美的追求，包括景区整体的效果、整体与局部的关系，各部分功能、体量、面积、色彩之间的有机联系等等。特别是我们首次将园林空间与雕塑放在一起，进行整体上的考量。比如北广场的设计，我们反复使用计算机模拟，对整体与局部空间进行了多次论证，最终将方案确定下来。同时我们还要与业主进行有效的沟通、的确，这是一件难度很大的事情，不过我们进行的还算顺利，工程基本达到预期效果。

“园林设计象雕塑一样，是一件‘遗憾’的艺术”

在方案阶段，我们反复推敲，恐有失误。但是园林设计象雕塑一样，是一件遗憾的艺术，当建成不可修改时，总会有一些瑕疵，我们只是尽可能的降低瑕疵的等级。只要大的方面不出问题，我觉得就是成功了。我们尽量做到这一点。另外，是否失败主要取决于你用什么标准去衡量，**一件东西出来之后，肯定有不同的看法，但我更在意的是我自己的看法。我觉得自己满意就算成功，虽然这很难。**

艺术的创作是将艺术家的感受、思想等物化的过程。感性占主导地位，园林设计和纯粹的艺术创作是不太一样的。园林设计更偏重于以理性为基础，是将理性与感性相统一而实现的。在这个过程中存在着功能、技术、艺术三个方面的因素，三者始终是不可分割的整体。这项工程是在不断地完善功能定位，满足功能需要的基础上，提高艺术创作的水准，并通过和甲方不断沟通最终形成现在的结果。过程复杂艰难。

“我们一直将园林规划设计与雕塑设计紧密地联系在一起，作为一个不可分割的整体来考虑”

我想南海的建设是一个长期的过程，目前的建设成果只是对环境基础进行修复完善，形成了公园各个不同的功能区。当然，也有建设完成的部分，比如北广场。因此，南海项目现在应该在两方面评价：整体规划和目前已建成的部分。南海的规划经过反复调整，基本上体现了保护与开发相协调的原则。目前建成的部分，主要集中在北面及原公园中心区域，包括北广场、时空码头、沙滩景区、南部、东部则以保护为主，恢复植被，营造湿地自然风景，同时建设一些必要的服务设施。项目的建设受种种因素的影响，速度较快，施工质量难免存在不足，有的地方严重违背设计，这是一大遗憾。

这项工程是一次很好的试验，说它是试验并不

是我们对设计缺少自信，而是说，我们要求自己对科学的态度对待工作，优秀的艺术设计师在设计方案阶段就能将图纸与建成后的实景很好地对应起来。也就是说，在整个建设过程中，我们力争通过技术、施工等使我们的构想与最后建成的效果一致。设计是一项创造性的活动，不同的思维及构想会产生不同的设计结果。特别是，我们一直将园林规划设计与雕塑设计紧紧地联系在一起，将两者作为一个不可分割的整体来考虑。目前，在国内同行业中做出这样尝试的还很少。

我们想通过自己实施的这项工程来积累这方面的经验。为此，南海工程第一阶段完成后，我们还在对我们的工作进行综合评价，包括具体景观布局、空间设计、植被、景观造型、铺装材质、纹样、灯具造型、水系等，希望通过对这些相关项目建设的总结和分析，能为我们将来的设计任务提供更多的实践经验指导。

“始终把握一个原则：雕塑服从于园林的整体规划，园林为雕塑营造环境氛围，两者相映成趣，彼此生辉”

置入园林的雕塑属于公共艺术的范畴。不过，“公共艺术”不等同于“公共空间中的艺术品”。作为公共艺术的雕塑，它已不再是美术馆陈列的纯艺术作品，它应当具备公共属性。因为走出美术馆，让每个雕塑都拥有特定的环境，人们的观赏状态也会由被动变为主动。一方面雕塑需要适应环境，并对其场所特质进行艺术性的阐述和表达；另一方面雕塑需要将目光转向环境中的每一个人，体现人们的诉求，吸引人们积极参与，通过互动来满足人们精神和审美需求。也就是说，公共艺术让雕塑具备了突出的功能性特征，或者说，公共性的雕塑应该对环境、对处于环境中的人们有所贡献。

在园林设计中我们常常需要使用雕塑来表达设计理念。微观层面上，雕塑就如同园林中的一本书。





具有直接的讲述作用。例如元大都公园中反映历史内容的人物及仪式性活动的石雕群，让游人可以身临其境的感受那段历史内容。这是对园林设计主题最直接的表述，也是园林中其它要素所做不到的。我们都知道，雕塑是具有体积的，体积占据空间。因此雕塑也是塑造园林空间的一个手段。雕塑放置于园林之中，不是单纯美化环境，点缀空间的艺术品，它应该更多的关注公众，满足公众的审美需求。如何在艺术家思想表达和公众审美之间寻求平衡，并**促进雕塑与公众的参与、互动**是雕塑家需要重点考虑的问题。

雕塑设计与园林设计分属两个不同的领域，多数园林设计者很难像了解植物材料一样了解雕塑，因此设计过程中雕塑家的参与是必不可少的。雕塑家需要参与设计的每一个过程，使雕塑设计与园林设计具有同步性。在整个设计过程中，要始终把握一个原则，雕塑服从于园林的整体规划，园林为雕塑营造环境氛围，两者相映成趣，彼此生辉。

Landscape Architecture Is Like Sadptare,Is A "Regreful" Art

"The restoration of the Nanhai Lake allowed no delay"

There were two major reasons for constructing this landscape architecture project: first, under the guidance of the national "Development of the West Regions" policies, Baotou experienced an unprecedented era of development in economy and infrastructure. The Nanhai Lake lied in the southern part of Donghe district close to the downtown of Baotou. This zone, most of which space was taken up by polluted water and garbage, was low-lying and seriously polluted. The restoration of the lake allowed no delay. Second, the 11·21 Air Crash resulted in the closing of the Nanhai Lake Park, whose 329 acres lake water occupied an important place in the hearts of Baotou people, and they were looking forward to the restoration of Nanhai Lake Park.

My first visit to the Nanhai Lake was in April, 2005. As I drove across the railway bridge, passed a city traffic island, and turned into an alleyway, a splendid view burst into my sight. A lake which has a broad water surface affords a spectacular view. The land was still frozen in April in Baotou. However, the vast and glittering water surface was filled with vitality and beauty. What a surprise to have such a beautiful view in an Inner Mongolia city! Such a vast lake was rare even in the south part of China. The 320 hectare Lake, which was only 1 kilometer away from the Yellow River, was left by the change of the course of the Yellow River.

However, when we drove around the lake to conduct a survey and investigation, we found out that the dock wall was eroded and the lakeshore was filled with garbage. The piled up rubbish mountain was a sharp contrast to the wild reeds wetland which extended to the bank of the Yellow River. And a large

stinky water pond polluted the west bank of the lake and gave out a strong disgusting smell. It's a shame that such scenery was damaged and polluted. The restoration of the Nanhai Lake must be started without delay.

From early 2005, Donghe District Government started the construction of the Nanhai Lake Park. The tendering and bidding of the project was started in April, and the construction was started in July of the same year. The whole project lasted for two years, and the park was opened on August 2nd, 2007

"The landscap planning and design should be 'a' gigantic sculpture"

When I began to work in China Agricultural University, I had a wish that I could make a natural combination of the two art forms: sculpture and landscape architecture. Though I have just been engaged in sculpture arts before, I considered landscape architecture as a kind of gigantic outdoor sculpture. I could view the overall design of the Nanhai Lake Park as a gigantic sculpture. From this angle, the designing of the park was what I was quite familiar with, and it was what I am good at. For the issues concerning with botany or architecture, which I might encounter during the construction, I could consult with experts, therefore I did not think that these issues would be problems.

We got the contract through competitive bidding. Through many times of consulting, adjusting and refining, our design was finally approved by the expert group. Through the frequent contact of both parties, we established mutual trust which gave us an impetus to put forth every effort in building the project. We were lucky that our client was pragmatic and had a high taste of arts.



"I consider my pursuit of perfection in designing this project as the greatest challenge"

We spent more than two years to complete the project. In these two years, we experienced a lot of obstacles, including technological, aesthetic and communication problems. But, among all these problems, I consider my pursuit of perfection in designing this project as the greatest challenge. It is not an easy work because we had to consider many complex factors such as the relationship between the whole and the part, the integrity of the function, the size, the proportion and the color of the whole project. Take the designing of the North Entry Square for example, we use computer simulation software to conduct a comprehensive research and analysis of the spatial relationship between the whole and the part before we make the final decision. At the same time, we have to make successful communication with our client in order to meet the client's requirements. The project is indeed a challenge for us. However, we overcame all the difficulties and achieved the anticipated result.

"Landscape architecture is like sculpture, is a 'regretful' art"

While the whole project was still in the designing stage, we have conducted prudential feasibility study of the project and have put forth every effort to make sure that we can achieve the anticipated result. Landscape architecture is like sculpture, is a "regretful" art. When the design is put into construction and can not be revised, there are always some unsatisfactory points. And what we can do is to try our best to avoid these flaws. I think that other people's criticisms or praises are not my criteria in measuring the value of my work. I believe that the hardest thing in creating artistic work is to meet my own standards.

A piece of artistic creation is the materialization of the artist's feelings, ideas and inspiration. Sensibility

is the dominating factor in the process of creating it. But, landscape architecture is different from artistic creation. To be more exact, landscape architecture is based upon sense, and it's a process of combining sense and sensibility. In this process, the functional, technological and artistic elements must be considered as an integral whole. We have made every effort to lift the project's artistic level on the basis of satisfying the functional needs. It was a complex process to negotiate with the client to achieve the present result.

"We always view the designing of the landscape and the creation of the sculptures as an inseparable whole"

The restoration of the Nanhai Lake is a long-term process. At present, we have just finished the restoration of the environment and the park is divided into several functional regions. Of course, the Northern Entry Square has already been completed. Therefore, the evaluation of the Nanhai project should be divided into two parts: the part in contemplation and the part completed. The Nanhai project plan has been revised for several times. It reflects the design philosophy that the protection and the utilization of the Nanhai Lake should be in concordance with each other. The completed parts, including the Square, the Time and Space Wharf and the Sand Beach, situate mostly in the north and central part of the original park. The protection of the natural environment is the main focus of the construction of the south and east part of the Nanhai Lake. The plants and scenery of wetland are restored, and some necessary service facilities are built. However, there are minor flaws in this project due to the reason of the fast pace of construction and the common quality of construction. And it's a shame that, in some points, the construction deviates from the design.

This project is a good chance to test my new design



philosophy. And we have great confidence in our design because we had scientific attitude towards our work. I believe that an excellent designer can preview the final result while the design is still in the planning stage, because it is already there, in the designer's mind. It's only a matter of putting it into practice through certain technical methods. However, designing is a creative activity, the effect of which depended on the varieties of circumstances. In particular, we have combined landscape architecture with the creation of sculptures. We always view the designing of the landscape and the creation of the sculptures as an inseparable whole. As far as I know, few people in China have made such an attempt before.

We have gained valuable experience by doing this project. After the completion of the first-stage construction, we made a comprehensive evaluation of our work, including the evaluation of the overall layout, the spatial layout, plants, landscape sculpt, the texture and veins of the paving materials, the lighting effects and the water system and so on. We hope that what we have done today can provide guidelines and experience for our future work and make contribution to the development of landscape architecture.

"One principle: sculptures should fit in the overall layout of the landscape and the landscape should create artistic atmosphere for the sculptures."

Sculptures in a park are considered as public art. However, "public art" does not equal to "the artistic creations in public space". As for public art, it is not pure art displayed in museums. It needs to show its public nature. Every sculpture in the landscape has a particular setting and the people's attitude of appreciating the sculpture transforms from passive to initiative. On one hand, sculptures need to adapt to and be the artistic embodiments of the surroundings. On the other hand, sculptures need to

represent people's appeal, attract people's attention and satisfy their spiritual needs. That is to say, sculptures as public art contribute to the aesthetic value of the landscape.

In landscape architecture, we usually use sculptures as the embodiments of the design philosophy. They tell people directly the artist's innovative ideas. Take the Park of the Great Capital of Yuan as an example, there are several groups of stone sculptures that reflect historical figures and ceremonies, making the tourists acquire some feelings of the historical period. Sculptures are the best ways to express the theme of the design, which cannot be replaced by any other elements in landscape architecture. As we all know, the solidity of the sculptures takes up space, thus the sculptures can shape the space of the park as well. Sculptures are not only for glorifying the environment and decorating the space, but more importantly, for satisfying the aesthetic taste of the public. As for the sculptors, it's important to consider the balance between the artists' artistic expression and the public's aesthetic taste, and it's important to think about how to engage the attention of the public.

Since the design of sculptures and that of landscape architecture are different and most landscape architects do not know as much about sculptures as they know about plants, it is necessary to consider a sculptor's opinion in the designing process. They need to participate all through the way of sculptures designing and landscape architecture designing. There is one principle in the process of landscape architecture designing: sculptures should fit in the overall layout of the landscape and the landscape should create artistic atmosphere for the sculptures.



二、总述

南海景区位于内蒙古包头市东河区的南部，总面积480公顷。南海是黄河改道后留下的一片水面，面积约320公顷，与周边的1165公顷苇荡，共同组成了中国北方第二大城市湿地，距黄河主河道1.5公里，每年靠黄河水补给水源。

Interview General view

The Nanhai Lake locates in the southern part of Donghe district, Baotou, Inner Mongolia. Nanhai Lake which covers 320 hectares, formed by the change of the course of the Yellow River, along with the 1165 hectares reed marshes, forms the second largest marsh in the northern part of China, which is 1.5 kilometers from the main watercourse of the Yellow River, and is supplied by it.